

THE BILLJIM SONG COMPANION



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Bill, there's one who'll plug for two—
It is Jim!

1PLUGS42

Fair Dinkum
ANZAC Centenary
Theme Song.

A model for greater
mateship in the modern
school, sports and
workplace.



Peter & Tara Hogan



~~*

EBOOK DESCRIPTION

The Billjim Song is the ultimate Fair Dinkum Anzac Centenary Theme Song. A model for greater mateship in the modern school, sports and workplace. This eBook is literally your Companion to the Youtube / App Store / Google Play / Internet Archive song download, and inspiration for uploading your own versions.

TITLE PAGE

THE BILLJIM SONG

Companion

Fair Dinkum ANZAC Centenary Theme Song



REPRODUCTION – TERMS & CONDITIONS

The Billjim Song
Companion
eBook to Song Download

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The Billjim Song Companion eBook
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[v2.1, 16ix12013CT]

ACKNOWLEDGEMENT

The BILLJIM Song is an 'unearthing' like the clay tablets 160 years ago in the sands of the Middle East belonging to the displaced first great civilization, the Sumerians, a black people to boot, from whom much has been plagiarized. Tablets ...in Civilization Time we have gone from Sumerian tablets, to Egyptian papyrus, to Chinese paper, and now back full circle to computer tablets, especially eReaders (like Jeff Bezos' Kindle that inspired this eBook, i.e. without the computer games to distract Tara!) as we are really talking about the true basics of passing on knowledge.

And again much original software has been plagiarized from displaced pioneering programmers, like the ones that inhabited Palo Alto and MIT 40 years ago giving us the mouse and Visy Calc. But where would technology be without the numeral system developed by that guy (or girl!) in the Indus Valley 1500 years ago, including the zero. The 'West' would still be plodding along with cumbersome Roman numerals. Copyright law only benefits a shady selective group.

And so here is our song that captures the essence of mateship – to move forward as a group, as a civilization, at some point, 1PLUGS42. One wonders how Billjim came to Edward Dyson 100 years ago. Was it all in a flash, or did he labour over it for weeks or months. (And doesn't it fit perfectly with Beethoven's music. Aptly being a German composer, our then adversaries, demonized by the [propaganda](#), incongruously given the ancestral links – the name 'England' and the language coming from the German Angles, and of course the covered up pseudo-Windsor royal family real Saxe-Coburg bloodline.) Unfortunately, there is no proper biography on Dyson, perhaps a postgrad will be inspired by this Companion and have a crack at it.

DEDICATION

To their wives like Esmé
&
Dame Elisabeth Murdoch

..

Bill, there's one who'll plug for two—
It is Jim!

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.~*~*~.

INTRODUCTION

No other song captures better the spirit of 'mateship' – Billjim1plugs42 – no matter if you're, male or female, young or old, or where your ancestors came from.

[Photo montage of modern Billjim mateship]

We want you to upload your version of at least your favourite line, stanza, or even the whole piece. Ideally have a go at the last 2 climax lines with your best mate:

**BFF, there's one who'll plug for two—
It is *Mate*!**

The Billjim Song is also literally the dark *horse* in the legitimate National Anthem stakes. Can anyone make sense of the title, 'Advance Australia *Fair*'. It has been derided by many as simply boring (the Scottish composer Dodds McCormick looks boring, too). Apart from kids who are forced to sing it at school assembly, can the average Australian remember any of the lines? What else have we got? 'Waltzing Matilda'. Do these songs capture the Australian spirit, in an epic form, that positions a relatively young country on the world stage? How did it all this happen, and keeps happening ...the high-salaried ANZAC Centenary .gov.au.mob headed up by former Prime Ministers Hawke and Fraser totally overlooked the importance of a Theme Song.

With the help of fair dinkum Australians like you we can get The Billjim Song and its mateship model in our schools, singing competitions all uploaded to the Net, study guides, special tutoring and guest speakers.

And of course it would be perfect for large groups to sing at school, work, on an Anzac Cruise, the footy, cricket, especially T20 Big Bash Twenty20 (do you know the DJ to get it played?!). Won't it be awesome to see all kinds of Billjim mateship versions uploaded for posterity. All leading to the national multicultural video montage itself – diverse Australians singing a line each.

As for the modern career strategy, universities need to be able to show in a no bones about it way that they are on the right horse. The undergrad wants to be apprenticed in a winning stable. Indeed, by the time such a modern Billjim gets to the end of this Companion one particular thought will come to the fore ...mounting up for this great ride just might lead to one heck of an interesting career, and maybe even immortality.

[Peter & Tara \(11 yo\) Hogan](#)
26 July 12013CT

[.*~*~*~.](#)

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1: THE BILLJIM SONG

YOUTUBE & SOUND CLOUD FOR SONG DOWNLOAD



The BILLJIM Song – on Youtube (Karaoke Style)

<http://youtu.be/tphh9BKGXXc>

(3m28s, 14.3Mb)

Our [Youtube Channel](#)

< <http://www.youtube.com/user/billjim1plugs42> >



The BILLJIM Song Music at SoundCloud Audio

*Above includes links for download to your mobile
or just search App Store for SoundCloud*



*Get them to play The BILLJIM Song
at the Cricket T20 Big Bash!*

INTERNET ARCHIVE DOWNLOADS



All the Billjim work is backed up for all time at the awesome Internet Archive – you may well find download is faster and easier.

[Download The Billjim Song – 'Karaoke Style' video](#)

[Download 'Music Only' audio](#)

..

[Search "billjim1plugs42"](#)

[Bookmark Summary of our downloads](#)

[*~*~*](#)

2. LYRICS – TEXT

The BILLJIM Song

Edward Dyson
(1865-1931)

-1-

DOWN to it is Plugger Bill,
Lyn' crumpled, white 'n' still.
Me 'n' him
Chips in when the scrap begins,
Carin' nothin' for our skins,
Chi-iked as the 'Eavenly Twins—
Bill 'n' Jim.

-2-

They 'ave outed Bill at last,
Slugged me cobber hard 'n' fast.
It's a kill.
See the purple of his lip
'N' the red 'n' oozy drip!
Ends our great ole partnership—
Jim 'n' Bill

-3-

Mates we was when we was kids;
Camp, 'n' ship, 'n' Pyramids,
Him 'n' me
Hung together, 'n' we tore
Victors to Damascus' door,
With our Walers, Mounted Corps,
Timur be!

-4-

Then it was we took a touch—
Simple puncture, nothin' much;
But we lay
'N' we stays the count, it seems,
In a sorter realm of dreams
Where the sun infernal gleams
Night 'n' day;

-5-

Boilin', fryin', achin', dumb,
Waitin' till the stretchers come,
Patiently.

I hangs on to 'arf a cup.
Which I wants ole Bill to sup.
Damn if he ain't savin' up
His for me!

-6-

When they come to lift my head,
I am softly kiddin' dead,
For a game,
So's they'll first take on his gills.
Over, though, me scheme he spills—
Bli'me, this ole take-down Bill's
Done the same!

-7-

But he isn't kiddin' now,
And it knocks me anyhow
Seein' him.

We was both agreed before,
Though it got 'em by the score,
Two was goin' to beat this war—
Bill 'n' Jim.

-8-

Mate o' mine, yiv stayed it through.
Hard luck, Bill—for me 'n' you
Hard 'n' grim.
They have got me Cobber true,
But I'm stickin' tight ez glue....
Bill, there's one who'll plug for two—
It is Jim!

..



<http://www.public-domain-poetry.com/edward-dyson>
Composed c.1918 by [Edward Dyson](#) (1865 – 1931)
[Download 'Lyrics Only' txt file direct from Internet Archive](#)

3. LYRICS - POSTER




Edward Dyson
1887-1971
Composed c.1918
Public Domain

*A model for greater
ateamship in the modern
school, sports and
workplace.*


 [facebook](#)  [YouTube](#)

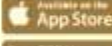
Pair Dinkum Theme Song for the
ANZAC CENTENARY



The **BILLJIM** Song
"one who'll plug for two"

PLAY THE BILLJIM SONG





DOWN to it is Flagger Bill,
Lyn' crumpled, white 'n' still.
Me 'n' him
Chips in when the scrap begins,
Carin' nothin' for our akins,
Chi-iked as the 'Eavenly Twins—
Bill 'n' Jim.



They 'ave outed Bill at last,
Slugged me clobber hard 'n' fast.
It's a kill.
See the purple of his lip
'N' the red 'n' oozy drip!
Ends our great ole partnership—
Jim 'n' Bill.

Matee we was when we was kids,
Camp, 'n' ship, 'n' Pyramids,
His 'n' me
Hung together, 'n' we tore
Victors to Damascus' door,
With our Walers, Mounted Corps,
Timur he!


Boilin', fryin', achin', dunn,
Waitin' till the stretchers come,
Patiently.
I hang on to 'arf a cup.
Which I wants ole Bill to sup.
Damn if he ain't savin' up
His for me!

When they come to lift my head,
I am softly kiddin' dead,
For a game,
Soe they'll first take on his gills.
Over, though, as achene he spills—
Blime, this ole take-down Bill's
Done the same!


But he isn't kiddin' now,
And it knocks me anyhow
Seein' him.
We was both agreed before,
Though it got 'em by the score,
Two was goin' to beat this war—
Bill 'n' Jim.

The Billjim, 30 Sept. 1918, poised
to take Damascus at sunrise.



Bill 'n' Jim - at the beginning, Egypt 1915




Then it was we took a touch—
Simple puncture, nothin' much.
But we lay
'N' we stays the count, it seems,
In a sorter realm of dreams
Where the sun infernal gleams
Night 'n' day.

Mate o' mine, yiv stayed it through.
Hard luck, Bill—for me 'n' you
Hard 'n' grin.
They have got me Clobber true,
But I'm stickin' tight as glue. . . .
Bill, there's one who'll plug for two—
It is Jim!

Dyson uses 7-line stanzas (septet)
rhyming: abcccb.
a&c: 7 syllables; b: 3 syllables

'Chi-iked' = teased
'Timur' = Tamburlane the Great
in 1401 conquered Damascus
- oldest city in the world


'Walers' = Billjim horses bred in
New South Wales.

 @AnzacCentenary *Yep, we beat the government
to the Twitter username!*

 In memory of Bill Sadburn MBE,
d. 29 Sept. 1918, at Damascus' door



The Billjim Song
PO Box 1
Falls Point NSW 1375
billjim@plug42@gmail.com
<http://billjim@plug42.com>
[youtube.com/user/billjim@plug42](https://www.youtube.com/user/billjim@plug42)





The **BILLJIM** Song
'one who'll plug for two'

<http://billjim1plugs42.com>
youtube.com/user/billjim1plugs42

1

DOWN to it is Plugger Bill,
Lyin' crumpled, white 'n' still.
Me 'n' him
Chips in when the scrap begins,
Carin' nothin' for our skins,
Chi-iked as the 'Eavenly Twins—
Bill 'n' Jim.

2

They 'ave outed Bill at last,
Slugged me clobber hard 'n' fast.
It's a kill.
See the purple of his lip
'N' the red 'n' oozy drip!
Ends our great ole partnership—
Jim 'n' Bill

3

Mates we was when we was kids:
Camp, 'n' ship, 'n' Pyramids,
Him 'n' me
Hung together, 'n' we tore
Victors to Damascus' door,
With our Walers, Mounted Corps,
Timur be!

4

Then it was we took a touch—
Simple puncture, nothin' much;
But we lay
'N' we stays the count, it seems,
In a sorter realm of dreams
Where the sun infernal gleams
Night 'n' day;

5

Boilin', fryin', achin', dumb,
Waitin' till the stretchers come,
Patiently.
I hangs on to 'arf a cup.
Which I wants ole Bill to sup.
Damn if he ain't savin' up
His for me!

6

When they come to lift my head,
I am softly kiddin' dead,
For a game,
So's they'll first take on his gills.
Over, though, me scheme he spills—
Blime, this ole take-down Bill's
Done the same!



7

But he isn't kiddin' now,
And it knocks me anyhow
Seein' him.
We was both agreed before,
Though it got 'em by the score,
Two was goin' to heat this war—
Bill 'n' Jim.

8

Mate o' mine, yiv stayed it through.
Hard luck, Bill—for me 'n' you
Hard 'n' grim.
They have got me Clobber true,
But I'm stickin' tight ez glue. . . .
Bill, there's one who'll plug for two—
It is Jim!

4: STRUCTURE

<p>DOWN to it is Plugger Bill, Lyin' crumpled, white 'n' still. Me 'n' him Chips in when the scrap begins, Carin' nothin' for our skins, Chi-iked as the 'Eavenly Twins— Bill 'n' Jim.</p>		
		
<p>Edward Dyson uses 7-line stanzas (septet) rhyming: aabcccb a&c: 7 syllables; b: 3 syllables "Chi-iked": to tease, a greeting. Pron., remembering it takes 2 syllables:</p>	<p><i>ch. eye - eye. ked</i> (i.e. double long 'i' vowel) Esp. as a noisy, mocking group greeting. So here, other mates see Bill 'n' Jim coming and then all together in a noisy uproar, jeer: "Well, here comes the 'eavenly twins!" [Also, 'chyack']</p>	

[Edward Dyson](#) uses 7-line stanzas (septet)

rhyming: **aabcccb**

a&c: 7 syllables; b: 3 syllables.

So that also helps with memorizing – knowing which lines rhyme, and if you're not sure you have a line right you can count the syllables (on your fingers).

"**Chi-iked**": to tease, a greeting. Pron., remembering it takes 2 syllables: ch. eye – eye. ked (i.e. double long 'i' vowel) Esp. as a noisy, mocking group greeting. So here, other mates see Bill 'n' Jim coming and then all together in a noisy uproar, jeer: "Well, here comes the 'eavenly twins!" [Also, 'chyack']

5: SHEET MUSIC

The BILLJIM Song
set to
Beethoven's Egmont Overture

Flutes I
Flutes II
Oboes
Clarinets
Bassoons
Horns in F
Horns in E
Trombones
Timpani
Violins I
Violins II
Violas
Cellos
Basses

START LYRICS
0:23 0:25 bar 5 0:33

(soft)
p

s1 1 2 3 4 5

1 DOWN to it is Plugger Bill,
2 Lyin' crumpled, white 'n' still.
3 Me 'n' him
4 Chips in when the scrap begins,
5 Carin' nothin' for our skins,

[Opening Sarabande]
Sostenuto ma non troppo *(sustained, but not too much)*

Violins I
START MUSIC
0:03

marcato *(loud, forceful)*
p

marcato
p

marcato
p

marcato
p

marcato
p

marcato
p

[P1: STANZA 1 OF 8](#)

0:33 b12 1:04 ²

[fortissimo - v. loud] soft *p*

6. Ends our great ole

6. Chi-iked as the 'Eavenly Twins
7. Bill n Jim

0:43 s2

v

6 7 1 5

1. They 'ave outed Bill at last
2. Slugged me cobbers hard n fast
3. It's a kill.
4. See the purple of his lip
5. N the red n oozy drip!

2

[Sheet Music p2: s1-s2](#)

s3 cont. 1:24 b20 1:44

pp s3

3 Him 'n' me
 4 Hung together, 'n' we tore
 5 Victors to Damascus' door,
 6 With our Walers, Mounted Corps,
 7 Timur be!

pp

s3 cont. *pp*

3. Him n me
 4. Hung together,
 n we tore
PP - v. Soft

5. Victors to Damascus' door
 6. With our Walers, Mounted Corps
 7. Timur be

3 - - - - 4
 - - - 5. - - - -
 - - - - 6. - -
 - 7 -

4

1:44 b21 s4 (End Intro at b24) 2nd Half s5-8
[No lyrics] 2:04 b25 Allegro 2:06

1. Then it was we took
 a touch
 2. Simple puncture,
 nothin' much

espressivo
 1 - - - 2
espressivo
 1 Then it was we took a touch—
 2 Simple puncture, nothin' much,
 3 But we lay
 4 'N' we stays the count, it seems,
 5 In a sorter realm of dreams
 6 Where the sun infernal gleams
 7 Night 'n' day,

pp *pp* *pp* *pp* *pp* *pp* *pp*
PP - v. Soft
 5. In a sorter realm
 of dreams
 6. Where the sun
 infernal gleams
 7. Night n day—

P - Soft
 3. But we lay
 4. N we stays the
 count, it seems

5 - - - 6 - 7
 1. Boilin'
 fryin',
 achin'
 dumb.
one so - -

At bar 25 the music begins to move in a new direction:
 the tempo changes to allegro and the time signature to 3/4 5

[Sheet Music p5: s4-s5](#)

2 Waitin' till the stretchers come,
 3 Patiently.
 4 I hangs on to 'arf a cup.
 5 Which I wants ole Bill to sup.
 6 Damn if he ain't savin' up
 7 His for me!

bars 31-32

The violins usurp the melodic line to play a semitonal

sighing adds to the overall air

sfp Sforzando - forceful accent [repeat]

s5 cont.

2:06 s5 2. 3. 4. *sfp* 5. 6. 7. *His for me!* [2:18]

v Waitin' till the stretchers come Patiently. I hangs on to 'arf a cup Which I wants ole Bill to sup Damn if he aint savin up His for me! - - - *sfp* 7. - - -

b28 *sfp* *sfp* markings and fast tempo furnish the theme with an heroic quality*

6

At bar 37 the music texture changes once again. Use of a repeated rhythmic figure and dominant pedal in the basses gives this passage a sense of drive and of forward momentum

2:36

This section occupies nearly twice as much musical space as the main, melancholic theme that opened the allegro...*

1 When they come to lift my head,
2 I am softly kiddin' dead,
3 For a game,
4 So's they'll first take on his gills,
5 Over, though, me scheme he spills—
6 Blime, this ole take-down Bill's
7 Done the same!

[REPEAT x3] 2:35

2:20 s6 7. cont. [2:24] s6 1. 2-3 4 5 6 7 7 7

His for me!

1. When they come to lift my head

4. So's they'll first take on his gills

6. Blime, this ole take-down Bill's

2. I am softly kiddin' dead

5. Over, though, me scheme he spills

3. For a game

But he isn't kiddin' now s7 1.

* Full analysis: 'Tragedy, Trauerspiel and Transcendence: Beethoven's Heroic Egmont Overture', Kieran Fenby-Hulse <http://www.academia.edu/2170773...> ~free-scores.com ~lvbeethoven.com

7

s7 cont. 2:36

At bar 42 a new rhythmic motif enters the texture: three quavers followed a crotchet, the crotchet each time occurring on the first beat of the bar... the large number of repetitions provides it with a clear rhythmic persona... 4-note rhythmic figure - 'heroic' or 'fate' motif.

2:49

s7 cont.

2 And it knocks me anyhow
 3 Seein' him.
 4 We was both agreed before,
 5 Though it got 'em by the score,
 6 Two was goin' to beat this war—
 7 Bill 'n' Jim **REPEAT**

Bill n Jim
 Bill n Jim
 Bill n Jim

2:44 7~
BIILLL nn JIIMMM

V

4. 5. 6. *cresc.* (gradual increase)

s7 2-3 We was both agreed before
 Two was going to beat this war

Cello

2. And it knocks me anyhow
 3. See'in him
 Though it go 'em by the score

cresc.

[theme rises with the cellos and violas before bursting out] **8**

cresc. [gradual increase]

articulating the passing of time and giving the listener a distinct sense of temporal awareness.
... the clock-ticking, forward-driven temporality of the passage incorporating the heroic motif.
... Indeed, in this passage it is as if ...the music is used to make time audible

s8

1 Mate o' mine, yiv stayed it through.
2 Hard luck, Bill—for me 'n' you
3 Hard 'n' grim.
4 They have got me Cobber true,
5 But I'm stickin' tight ez glue....
6 Bill, there's one who'll plug for two—

2:54 s8 1.

s7 cont. 7~
BIILLL nn JIIMMM

Mate o' mine, yiv stayed it through

3 Hard n grim

5 But I'm stickin tight ez glue

2 Hard luck, Bill - for me and you

4 They have got me cobber true

6 Bill, there's one who'll plug for two

The 4-note motif appears to lose its sense of momentum and direction, grinding to a halt b56

...forging its own path and seeking out its own musical goal.

9

Sheet music score for a piece, featuring multiple staves and annotations.

Annotations:

- b65** (top right)
- 3:12** (top right)
- s8 cont.** (left side, below the first system)
- [REPEAT]** (above the staff, below the first system)
- one who'll plug for two x 3** (pink text, spanning across the staff)
- 6~** (green text, appearing multiple times below the staff)
- 7.** (green text, appearing below the staff)
- It is Jim!** (pink text, appearing below the staff)
- [At bar 59 we are thrust back to the melancholic world of the opening of the allegro]** (red text, appearing below the staff)
- [this passage is forward driven and has a clearly marked goal, dominant C-major chord -b59]** (blue text, appearing below the staff)
- 10** (bottom right)

The score includes various musical notations such as notes, rests, and dynamic markings.

THE BILLJIM SONG – SHEET MUSIC - YOUTUBE

<http://youtu.be/co0ICbqL-RU>

(3m6s, 14.0Mb)

..



[Download video](#)

<https://archive.org/details/TheBilljimSongSheetMusic>

[.*~*~*~*](#)

6: MOVEMENTS (/TIMING)

The Billjim Song – Movements

Can you sing along and keep up with the pace?!

	0:00	OPENING – Heroic
s1	0:25	'Plugger Bill Down' – Lines 1-5 – Slow
	0:35	L6-7 – <i>Chi-iked...</i> – Slower
	0:44	End s1; 19sec
s2	0:45	'Confirmed Gone' – L1-5 – Heroic, Tragic
	0:60	L6-7 – <i>Ends our...</i> – Slow, Tragic
	1:09	End s2; 24sec
s3	1:15	'Flashback: Kids-Damascus' – L1-7 – Epic
	1:41	End s3; 26sec
s4	1:47	'Recount Incident' – L1-7 – Slow
	2:04	End s4; 17sec
s5	2:04	[2 nd half] 'Aftermath-Sacrifice' – L1-7 – Fast, Heroic
	2:22	End s5; 18sec [*Repeating last line – <i>His for me!</i> *]
s6	2:24	'Kiddin' Dead' - L1-7 – Fast, Heroic
	2:35	End s6; 11sec [*Repeating last line – <i>Done the same!</i> *]
s7	2:35	'Reality v. Dreams' – L1-7 – Fast, Heroic
	2:54	End s7; 29sec [*Repeating last line – <i>Bill n Jim</i> *]
s8	2:54	'Billjim1 plugs42' – L1-7 – Fast, Heroic
	3:13	End s8; 19sec [*Repeating – <i>one who'll plug for two</i> *]
CODA	3:14	'Triumphal Finale'
Credits	3:19	Beethoven's 'Egmont Overture' for Goethe's play – liberation and sacrifice motifs
	3:28	End

Summary Movements

([Detailed](#) follows)

The Billjim Song – Movements

i

Can you sing along and keep up with the pace?!

	0:00	OPENING – Cooee!
	0:03	<i>Sarabande intro – marcato – heroic, loud, forceful</i>
s1		<i>'Down' - Lines 1-5 – P - soft oboe et al</i>
	0:25	1. DOWN to it is Plugger Bill,
	0:27	2. Lyin' crumpled, white n still.
	0:28	3. Me n him
	0:31	4. Chips in when the scrap begins,
	0:33	5. Carin' nothin for our skins, <i>PP - v. Soft</i>
	0:35	6. Chi-iked as the 'Eavenly Twins—
	0:42	7. Bill n Jim.
	0:44	<i>End [19sec]</i>
s2		<i>'Confirmed' – L1-5 – Heroic, Tragic</i>
	0:45	1. They 'ave outed Bill at last,
	0:47	2. Slugged me cobber hard n fast.
	0:49	3. It's a kill.
	0:51	4. See the purple of his lip
	0:54	5. N the red n oozy drip! <i>P - Soft</i>
	1:00	6. Ends our great ole partnership—
	1:05	7. Jim n Bill
	1:08	<i>End [23sec]</i>
s3		<i>'Flashback' – Epic – P - Soft</i>
	1:14	1. Mates we was when we was kids;
	1:19	2. Camp, n ship, n pyramids,
	1:24	3. Him n me
	1:25	4. Hung together, n we tore
	1:28	5. Victors to Damascus' door,
	1:33	6. With our Walers, Mounted Corps,
	1:38	7. Timur be!
	1:41	<i>End [27sec]</i>
s4		<i>'Recount' – P - Soft</i>
	1:47	1. Then it was we took a touch—
	1:50	2. Simple puncture, nothin' much;
	1:52	3. But we lay
	1:54	4. N we stays the count, it seems,
	1:58	5. In a sorter realm of dreams
	2:00	6. Where the sun infernal gleams
	2:02	7. Night n day;
	2:04	<i>End [17sec]</i>

*2nd Half s5-4 (b25-65): **'The Apotheosis of Billjim Mateship'*** ii
 - Allegro (fast) - change to 3/4

s5 *'Aftermath' – Fast, Heroic*
 2:04 1. Boilin', fryin', achin', dumb,
 2:06 2. Waitin' till the stretchers come,
 2:08 3. Patiently.
 2:10 4. I hangs on to 'arf a cup.
 2:12 5. Which I wants ole Bill to sup.
 2:13 6. Damn if he aint savin up
 2:16 7. His for me!* [**Begin repeating last lines**]
 2:18 7. *His for me!*
 2:20 7. *His for me!*
 2:22 *End [18sec]*

s6 *'Kiddin' Dead' – Fast, Heroic*
 2:24 1. When they come to lift my head,
 2:25 2. I am softly kiddin' dead,
 2:27 3. For a game,
 2:28 4. So's they'll first take on his gills.
 2:29 5. Over, though, me scheme he spills—
 2:30 6. Bli'me, this ole take-down Bill's
 2:32 7. Done the same!*
 2:33 7. *Done the same!*
 2:34 7. *Done the same!*
 2:35 *End [11sec]*

s7 *'Dreams' – Fast, Heroic*
 2:35 1. But he isn't kiddin' now,
 2:36 2. And it knocks me anyhow
 2:37 3. See'in him.
 2:37 4. We was both agreed before,
 2:38 5. Though it go 'em by the score,
 2:39 6. Two was going to beat this war—
 2:40 7. Bill n Jim.*
 2:41 7. *Bill n Jim*
 2:43 7. *Bill n Jim*
 2:44 7. ***Biilll nn Jiimmm***
 2:49 7. ***Biilll nn Jiimmm***
 2:54 *End [19sec]*

s8 *'Billjim 1plugs42' – Fast, Heroic*
 2:54 1. Mate o' mine, yiv stayed it through.
 2:55 2. Hard luck, Bill—for me and you
 2:57 3. Hard n grim.
 2:58 4. They have got me cobber true,
 3:00 5. But I'm stickin' tight ez glue. ...
 3:01 6. Bill, there's one who'll plug for two—*
 3:04 6. ***one who'll plug for two***
 3:07 6. ***one who'll plug for two***
 3:09 6. ***one who'll plug for two***
 3:11 7. It is Jim!
 3:12 *End [18sec]*

CODA 3:14 *'Triumphal Finale'*

7: WHY THIS MUSIC

iii



Music: Beethoven's (*1770*-1827) 'Egmont Overture' for Goethe's play – liberation and sacrifice motifs. Appropriate to use German backing [even for monarchists, since the royal family are German, Saxe-Coburg before the sneaky change to Windsor] compare 'The Star Spangled Banner' – American lyrics composed during 1814 War with England, but music taken from the enemy – composed decades before for a London old boys club, and inspired by Greek poet Anacreon's debauchery themes; only made official National Anthem a century later, in 1931, by default.

The Billjim Song is also literally the dark horse in the legitimate National Anthem stakes. Can anyone make sense of the title, 'Advance Australia Fair'. It has been derided by many as simply boring (the Scottish composer Dodds McCormick looks boring, too). Apart from kids who are forced to sing it at school assembly, can the average Australian remember any of the lines? What else have we got? 'Waltzing Matilda'. Do these songs capture the Australian spirit, in an epic form, that positions a relatively young country on the world stage?

And which would be more exciting for the crowd to sing at a footy match?!



Edward Dyson
(1865-1931)

..

Beethoven's (*1770*-1827) 'Egmont Overture' for Goethe's play – liberation and sacrifice motifs. Appropriate to use German backing [even for monarchists, since the royal family are German, Saxe-Coburg-Gotha before the sneaky change to Windsor] compare 'The Star Spangled Banner' – American lyrics composed during 1814 War with England, but music taken from the enemy – composed decades before for a London old boys club, and inspired by Greek poet Anacreon's debauchery themes; only made official National Anthem a century later, in 1931, by default.

Music from Incompetech – Kevin MacLeod's Royalty Free Music
[Billjim Credits](#)

8: COMMENTARY

Taking a closer look at the narrative that encapsulates mateship.

[Lyrics: [Mid.](#) (s1-s8 *closeup*) or [Movements](#)]

As for the music intro the first 24 seconds is the heroic sarabande, then:

- s1 'Down' - we are told straight off that Bill has taken a hit, and the closeness to his best mate Jim,
- s2 'Confirmed' - that Bill is done for.
- s3 'Flashback' - to when they were kids, first arriving in Egypt (1915) the Pyramids, then (after Beersheba and Jerusalem) now, agonizingly close to the finishing post at Damascus' door, just like the many conquerors, like Timur (aka Tamburlaine [Timur the lame] the Great 1401) of the world's oldest continuing city.

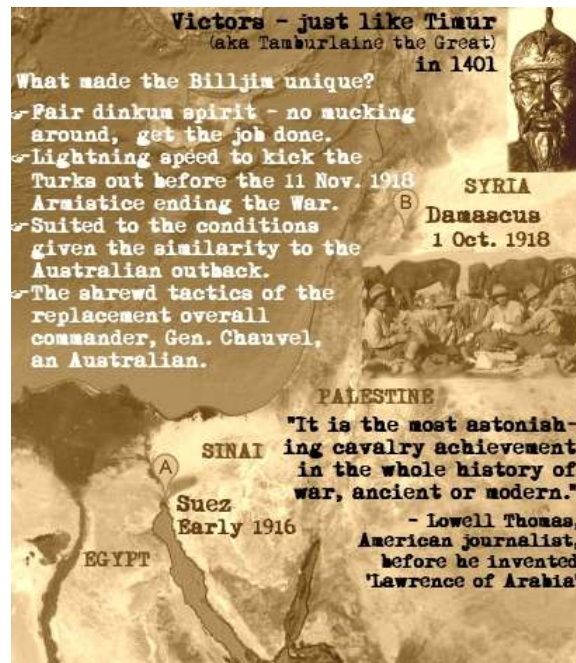
Mates we was when we was kids;



Camp, 'n' ship, 'n' Pyramids,



'TIMUR BE' / DAMASCUS COMMEMORATION - 1 OCT 2018



What a tribute to *Damascans* to hold their culture together for thousands of years, while others came and went. On the 1 October 2018 Centenary, wouldn't it be appropriate for Australians to fund the establishment in Damascus of something to commemorate mateship between our 2 countries, maybe an annual soccer match, with proceeds going to a special school.

- s4 'Recount' - the incident of the seemingly harmless fatal shot. We are halfway through the epic.

2nd Half – 'Apotheosis of Billjim mateship'

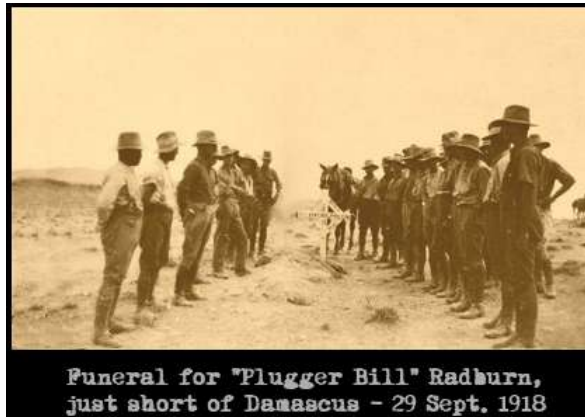
- s5 'Aftermath' (2:04 into the song) - we can imagine them stranded in the desert. Now comes the first act of mateship, as incredibly thirsty as they are, unbeknownst to each other, each is saving his last 'arf a cup of water for the other.
- s6 'Kiddin' Dead' - the medics arrive. The second act of mateship - Jim pretending to be dead so they will take on Bill first.
- s7 'Dreams' - But alas, Bill isn't kiddin' this time. Dreams of being BFFs forever.



- s8 'BILLJIM 1PLUGS42' – now we come to the climax of what true mateship means...



Funeral for "Plugger Bill"



TO THEIR WIVES LIKE ESMÉ





9: EDWARD DYSON



Born 4 March 1865 at Morrison, near Ballarat, in Victoria. He was the son of a mining engineer and elder brother to Will and Ambrose, both artists and writers. Edward followed his family around the goldfields of Victoria in his early years and left school at the age of 12 to become a hawker, and later a trucker in the mines of Victoria and Tasmania. He moved into writing and journalism while still in his teens and took up the editorship of the Melbourne periodical *Life* at the age of 21. Throughout his working life he produced vast amounts of poetry. His first collection of verse, *Rhymes from the Mines and Other Lines* was published in 1896, and was followed by a series of novels and short story collections. Edward Dyson died 22 August 1931 at Elwood, Melbourne.

More at:

<http://www.middlemiss.org/lit/authors/dysone/dysone.html>

Dyson Bibliography: <http://www.hibeach.net/dysonbks.htm>

Australian Dictionary of Biography: <http://adbonline.anu.edu.au/biogs/A080421b.htm>

National Library of Australia:

<http://catalogue.nla.gov.au/Search/Home?lookfor=author:%22Dyson,%20Edward,%201865-1931%22&iknowwhatimean=1bill>

.~*~*~.

10: IN 1918 IT WAS BILLJIM NOT DIGGER OR ANZAC



Billjim – "one who'll plug for two" – was a name given to Australian soldiers in World War I, especially the mounted troops, the Light Horse, our elite spearheading force. Edward Dyson composed the apotheosis on the Anzac spirit of mateship, "Billjim" (c.1918).

Contrast the name, "Digger", which was not near as popular and emotive as Billjim during WWI, it seems to be a term developed decades later. Digger reinforces the 'loser' perception - soldiers on other fronts in a stalemate being forced to *dig* a hole and spend the war sitting underground with vermin and disease – because we weren't allowed to have the epochal Damascus victory in our history. How different we could have developed as a Nation if we had been celebrating, being able to mix it with the best of them on the world stage, and win, every 1st October; instead of the spin put on a humiliating defeat every 25 April.

That the average Australian, even "*The Bulletin*", throughout the War, referred to the Australian soldier as *Billjim*" - is all confirmed in this 11 Feb. 1936 newspaper article uncovered in the National Archives -

<http://trove.nla.gov.au/ndp/del/article/36072636> :

In 1918 it was "Billjim", not Digger or Anzac.

Burra Record (SA : 1878 - 1954)

Tuesday 11 February 1936

While in the city last week I met an ex-service man who attained important rank in the mounted arm of the A.I.F. We had not met for many years, and during an exchange of reminiscences, reference was made to the probable origin of the word "Digger" as applied to members of the A.I.F. My friend told me, quite seriously that he had not heard the word used until after the war had ended! Some of my infantry friends will find that a hard one to swallow. Nevertheless, on reflection, it will appear probable that he spoke the truth. The mounted operated in country separated by thousands of miles from, and not even remotely connected with the European front, where the infantry, with whom the name originated, were fighting, so that it is not difficult to understand why the mounted had not come into contact with it. Such names as "Lofty," "Nugget," "Blue," "Snowy," and "Darky" were applied to thousands of Light Horsemen individually, but the only word which had common application with them (excepting, of course, the almost universal B——) was "Cobber." The "Bulletin" throughout the war, referred to the Australian soldier as "Billjim," but I think "Digger" came from Victoria, and was introduced by a battalion from that State. One can imagine the word being used freely as a form of address, in earlier times on the Victorian gold diggings.

'Tommy', 'Fritz', 'Billjim' - the soldiers and public used male names not Anzac.

Australian advertising pioneer, Bill McFerran (1890-1977) in discussing the requirement for greater patriotism in consumption, highlighted the need for a distinct national character for Australia using the only acceptable term of endearment, even in advertising, specifically in relation to "a symbolic figure denoting progress ...representing this young, virile country":

*"A still further suggestion which is worthy of consideration by Advertising Men is to secure a typical Australian character ... This, of course, is a matter which can only be decided upon over a period of years, but there is nothing like starting early and laying the foundations now with the object of securing something in a few years' time. We have the **Billjim** type..."*

- 'Ink, vol 6 no 10, April 1926, p 11' – as quoted by Robert Crawford in 'A Slow Coming of Age: Advertising ...in the Twentieth Century'

In the National Archives is a song, "Brother Billjim", published in 1919, written and composed by Jack Fewster (1893-1949) to raise public awareness about the plight of the returning Billjim. To get their attention he obviously used a title generally accepted:
<http://catalogue.nla.gov.au/Record/980622>

More Billjim examples from newspaper articles and books in the National Archives:
<http://trove.nla.gov.au/result?q=billjim> :

- [BILLJIM AND HIS COBBER](#) – 14 Oct, 1920.

...imbibed the very spirit of... "Billjim" the typical Australia, which, unfortunately, very few of the public possess... his Australian individuality... in this holocaust the attributes ... his dogged endurance and unfailing pluck enabled him to stick it out.

- [BILLJIM \[Play opening\] SMH 25 Oct. 1920](#)

'Billjim', which is the third on the list of plays brought out from London by Mr. Robert Courtneidge for presentation by the London Comedy Company, is to be produced tomorrow night at the Tivoli Theatre...

- [BILLJIM'S LITTLE JOKE – 20 June 1918](#)

Billjim got some of his own back when he agreed, for a packet of fags, to write a sign to attract the custom of the boys for the cafe-keeper at Cairo. That day there appeared outside the establishment:

THIS IS A _ _ _ _ OF A JOINT

The native was extremely proud of Bill's handicraft – as evidenced by the great prominence he gave the sign...

- [FILLING BILLJIM'S PIPE](#) – 11 Sep. 1917 [*Tobacco company's support*]
- [BILLJIM INSURANCE POLICY](#)
- [BILLJIM AND POLITICS – 7 Feb. 1918](#)
- [AS TO BILLJIM – 21 Mar, 1917](#) (The Cumberland Argus – Parramatta)

WHAT does Mr. John Storey and his two henchmen, Mr. Lang and Mr. Garden, propose to do for **Billjim** when he returns? The anti-conscription cry will not help him very much. It may win a few seats here and there and provide a decent living for three years for anti-Nationals. But what about **Billjim**? He will be coming home in thousands and tens of thousands directly. He will want work and land if he is still able to work.

He will want help on a mighty big scale if he is incapacitated. What will Storey and Garden and Lang and their comrade Brookfield do for him? There is no doubt about Mr. Holman's intentions towards **Billjim**. The National Party proposes practically to double the pensions provided by the Federal Government. They are already setting aside large areas of land for the settlement of returned soldiers. They propose to help the soldier in clearing his land and preparing it for the plough and they will make liberal advances to keep **Billjim** going while he is pioneering his settlement. In this case the horse will not be allowed to starve, while the grass is growing. The National Government will find the money to keep things going while the farm is becoming self-supporting. It is proposed to go further and work these settlements on co-operative lines, the State finding plant and tools and horses and seed and so forth. Now, what have Storey and Lang and Garden and Brookfield to say to all this? Do they object? And if not, why go on with this stupid and useless policy of anti-everything? The National Government is going straight ahead with a sane and vigorous policy of repatriation. The wives and sisters of soldiers fighting at the front will readily see the advantage of supporting the National Government as against those who champion the men who will not fight.

- [BILLJIM'S SISTERS – 29 June 1917](#)
- [BILLJIM'S BRIDE](#) – 24 Aug. 1918 [marriages while on leave in the *Blighty* (England)]

- BILLJIM IN LONDON – 4 April 1918
- BILLJIM AND SOCIETY – 10 Aug. 1917
 "Duglio" sends this spicy paragraph to *The Bulletin*: The other day a message came to our camp from Lady Pembroke, stating that she would be happy to entertain 75 Australian soldiers at a reception to be held at Wilton Park ... We were also shown the spot on which Shakespeare played 'As You Like it'... [*Wilton is located west of London; Pembroke's ancestor was Susan de Vere, Shakespeare's daughter.*]
- ATTACK ON THE BILLJIM [*London*] 18 Apr. 1918
- COMFORTS FUND – THE BILLJIM RAFFLE
 [*assisting returning Billjim*] 20 Jul. 1918.
- THE COO-EE CONTINGENT : Billjim as fighter, good chum and lover
 Gladys Hain, Pub. 1917, London; Melbourne
- A HANDFUL OF AUSSEYS – C. Hampton Thorp, Pub. 1919, Uni. of California.
 "It's marvellous 'ow a needle kin git lorst jus w'en yer wanta use it a **Billjim** would..."

ORDERED TO SHOOT HORSES – DEC. 1918

TROOPERS SHOOT HORSES
"BILLJIM" INVENTS EXCUSE.
(Reuter.)



AUSTRALIAN LIGHT HORSE.
PARTING WITH OLD FAVOURITES
SOME PATHETIC SCENES
(By Cable.—Press Association.—Copyright.)
(Reuter's Telegrams.)
(Received December 19th, 7.30 p.m.)
LONDON, December 17, 1918

Owing to the cost of transportation,
it has been decided to shoot Australian
Light Horse horses.

The decision occasioned some pathetic scenes.

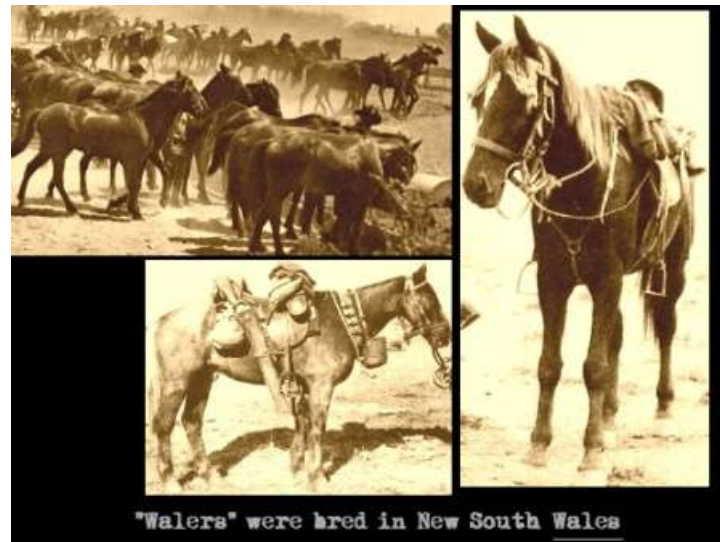
The men dread shooting their favourites.

One brigade shot 700 hundred horses in one night.

<http://trove.nla.gov.au/ndp/dell/article/73549885?searchTerm=billjim&searchLimits=>

TROOPERS SHOOT HORSES – BILLJIM INVENTS EXCUSE – 17 Dec. 1918

WALERS



The Billjim horses were called "Walers" because they were a special hardy breed from New South *Wales*; that could endure the desert conditions, and cover long distances fast. Obviously, Billjim and Waler were best mates, often going back years before the War. After all they'd been through together ...Damascus could not have been taken without Waler. Then trickles down the order from some elites laid back somewhere having a cigar and brandy after a gourmet dinner, effectively, "Well, thanks very much Billjim and Waler for giving us the Middle East, in appreciation, you are to go out and shoot your best mate in the head; and everything you have achieved together is to be forgotten and credited to someone else — even in your own country nobody will even care what a Billjim and Waler is!"

The Billjim are the quintessential fair dinkum Australian. They encapsulate the true-blue Aussie spirit that we should be teaching our children to aspire to. First and foremost, is obviously 'mateship'. And they were resourceful, no mucking around – get the job done. To the chagrin of the establishment it was the uncouth Australians that pulled off the greatest prize in modern history, executed by the most successful cavalry in modern history. Thus, the Billjim, even at an international level, are the most successful group of Australians in our history as a nation. Yet no Australian today has ever heard of them. How long before a group of prominent fair dinkum Australian leaders embrace the Billjim, and the model they so effectively expound – 1PLUGS42?

Take a good look at the photo above. The Billjim camped outside of Damascus. Look at these guys, sure they look cocky because they are Winners. But they're also volunteers, their farms and families back home are going to blazes. Here are these Australians, half-way around the world, not sightseeing, not an insignificant military unit, not diggers. Rather they are the ultimate spearheading force. Yet they will end up getting nothing, no credit, no movie, no ABC documentary, no iPhone computer game... Nothing.

Also note that a core theme of the Billjim plight, is the history and nature of the impostor motif. Quite simply *plagiarism* – somebody taking the credit for someone else's deeds. Who really did what. Who or what culture was the prime mover. There are lots of euphemisms – 'inspired by', 'borrowing', 'coopting' – forgetting to mention the source, the prime mover. The first act of the successful plagiarists is to literally bury the original.

Recorded plagiarism dates back to the first great civilization of Sumer. Any knowledge of their deeds – invention of writing, The Gilgamesh Epic (complete with

great flood story); the wheel – were buried in Iraq for thousands of years until they were unearthed in 1853 (ironically the same year Admiral Perry's U.S. Black Ships 'unearthed' Japan).

Now, how's this for a bit of *a la Robert Graves White Goddess* etymology detective work... considering the nickname of 'James' is 'Jim' and in Arabic 'Gilgamesh' appears as 'Jiljamish' which is the Babylonian / Akkadian name for the much older Sumerian (who were black, by the way, and the creators of the first great civilization from which the Greeks and Romans freely plagiarized) 'Bilgames' the cuneiform for which has been translated as, "The ancestor who was a hero" ...Billjim!

..

Billjim at Sea 1918



Title: Souvenir "Billjim", comrades all : a memento of the ever-changing life on board a modern transport journeying from the Southern Cross with troops for the help of England – edited by P.C. de Crespigny

ARCHIVED NATIONAL LIBRARY OF AUSTRALIA:

Bib ID 514725

Format Book

Description [London: s.n.] 1918.
32 p. : ill., ports ; 29 cm.

Collection RNB W.W.I series

Summary Stories, sketches and humor of the Australian and New Zealand troops aboard a troopship on their way to Europe during World War One.

Notes Souvenir committee : P.C. de Crespigny, editor; Leo Kelly, Hugh Maclean, J.E. Jeays, C.H. Ledward, W.R. Finlayson. Inscribed "To Harry Lawson from his pal Hugh Maclean ..."

<http://catalogue.nla.gov.au/Record/514725>

<http://trove.nla.gov.au/work/26990071?selectedversion=NBD2454585>

[Google Books – Souvenir Billjim](#)

http://books.google.com.au/books/about/Souvenir_Billjim_Comrades_All.html?id=WhnTtgAACAAJ&redir_esc=y



11: THE BILLJIM NEED YOU!

The Billjim Song needs fair dinkum Australian venture capital / sponsors / benefactors / universities / students / volunteers to set up and maintain our Foundation.

Tagline:

The BILLJIM Song (c. 1918) 1PLUGS42 ('Mateship' model) for Anzac Centenary Theme Song.

The Payoff:

Song (App Store / Google Play) and [eBook Companion to song download](#) sales to be massive and lasting.

By adapting a forgotten 1918 era ditty, *Billjim*, by Edward Dyson (1865-1931) we are developing the natural fair dinkum Theme Song for the Anzac Centenary – a model for greater *Mateship* in the modern school, sports and workplace. It's also literally the dark *horse* in the legitimate National Anthem stakes.

It climaxes with,

Bill, there's one who'll plug for two—
It is Jim!

[Hence: billjim1plugs42]

Proof it can work:

Absolute, immediate proof is simple.

Just take a look at [The Billjim Song](#)

Pluses:

- Does not focus only on war.
- It's not about *that* humiliating defeat, but [Winning](#) (against those same guys).
- The focus on *mateship* crosses all demographics – multicultural, young and old, locale.
- Lasting qualities.
- Perfect for the crowd to sing at the cricket *T20 Big Bash* and other events.

The eventual official promotion music video will thus feature diverse modern Australia – each of its first 54 lines will be recited by a different Australian – a mix of cultures, ages and locales – small and big towns, cities / suburbia, the Outback.

Feature fair dinkum prominent Australians in music video

We hope to get famous Australians on board to do their personal version of the climax (lines 55 & 56), where they substitute the name of their best mate.

BFF, there's one who'll plug for two—
It is *Mate*!

Funding Requirements:

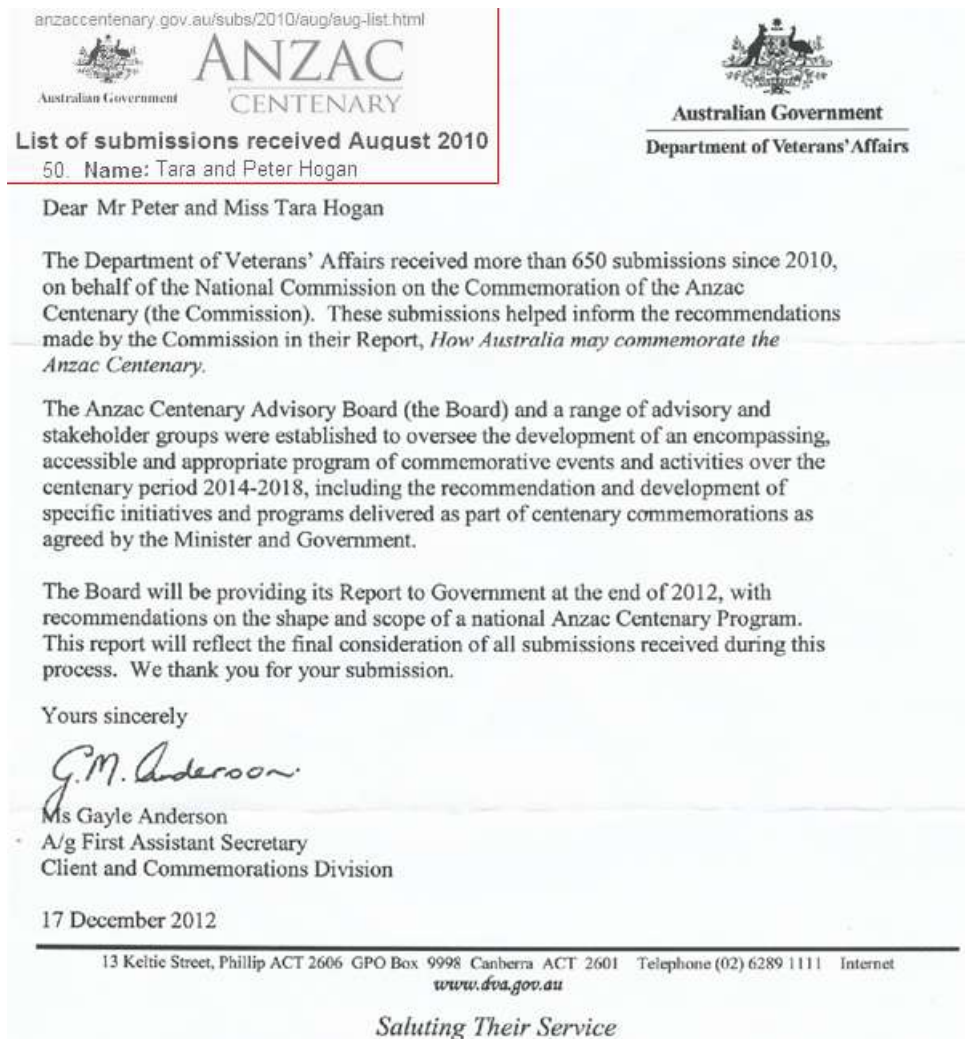
- To compose and add original music to *The Billjim Song* – music video production, quality of which, and how much we can get around the country to film diverse multicultural vocal contributions, will depend on grant amount.
- Setup organization structure, office, Internet social media sites.

Future Revenues:

- Song and Companion eBook download sales ongoing (unlike Gallipoli – Apr 2015 only)
 - Release as single – wide Radio play.
- Licencing out – especially to Sports organizations.
- Get Education Departments to get into schools – national competition for best vocals mix.
- Merchandising – Customized *Billjim Tin Mugs*.
- Specialized Centennial Tour groups to Middle East.
- *Billjim Rock Opera* to Tour Australia.

~~*

12: OUR OFFICIAL ANZAC CENTENARY SUBMISSION (NO 50 - AUG. 2010)



Alas, we all know Australian Tax Payer grant money only goes to the usual suspects / stereotypes...

The Government will provide \$83.5 million over seven years (including \$4.9 million from 2016-17 to 2018-19) to fund a program of initiatives to commemorate the 100th anniversary of the First World War and the Anzac Centenary. This will assist the community to honour the service and sacrifice of Australians throughout the anniversary period from 2014 to 2018...

[Including:]

\$4.7 million for an Arts and Culture Fund to support Australian artists and cultural institutions to undertake activities that showcase our military history [– *Billjim* certainly does that – highlights our only ever military victory and not *that* humiliating defeat].

http://www.budget.gov.au/2012-13/content/bp2/html/bp2_expense-23.htm

http://www.budget.gov.au/2012-13/content/ministerial_statements/rural_and_regional/html/rural_and_regional-20.htm

...a local grants program to help communities carry out their own Anzac Centenary commemoration projects, with funding available from January 2013.

Warren Snowdon

Minister for Veterans' Affairs

Minister Assisting the Prime Minister on the Centenary of Anzac

http://minister.dva.gov.au/media_releases/2012/apr/jointcentenary.htm

And oh, with all that money, all those top salaries, their amazing blinkered, revamped home page (2013)

<http://www.anzaccentenary.gov.au/>

...the former PMs Hawke / Fraser headed Anzac Centenary Board just happens to have forgotten 2 critical pieces:



1) How can you have an Anzac Centenary without a Theme Song?!

Other big events have one, Google the [World Cup Rugby Theme Song](#), for instance.

Does that mean if they keep snubbing the Billjim it's going to mean putting yet another committee on the payroll to look into, 'Hey, maybe we should have an Anzac Centenary Theme Song'.

No doubt *Un-Australians* with the big bucks will plagiarize our work, but Internet dates will prove we were the fair dinkum original. For instance, our Youtube Channel –

<http://www.youtube.com/user/billjim1plugs42/about>

– shows the establishment date of "Jan 29, 2013"

And if you Google ANZAC Centenary Theme Song in 2013 only The BILLJIM Song comes up – <http://www.google.com/search?q=ANZAC+Centenary+Theme+Song>

2) It seems the Middle East Front / [Damascus Victory 1 Oct 1918](#) never happened (our only epochal one ever, to boot).

.~*~*~.

13: BILLJIM CENTENARY TOUR

How [The BILLJIM Song](#) takes off for your Anzac Centenary Tour Company:

1. People video themselves singing it on your cruise tour.

[The BILLJIM Song - on Youtube](#) (Karaoke Style)

[The BILLJIM Song Music at SoundCloud Audio](#)

2. They upload their version to Youtube, Facebook...

3. Being so catchy and fun to sing, it gets multi media attention.

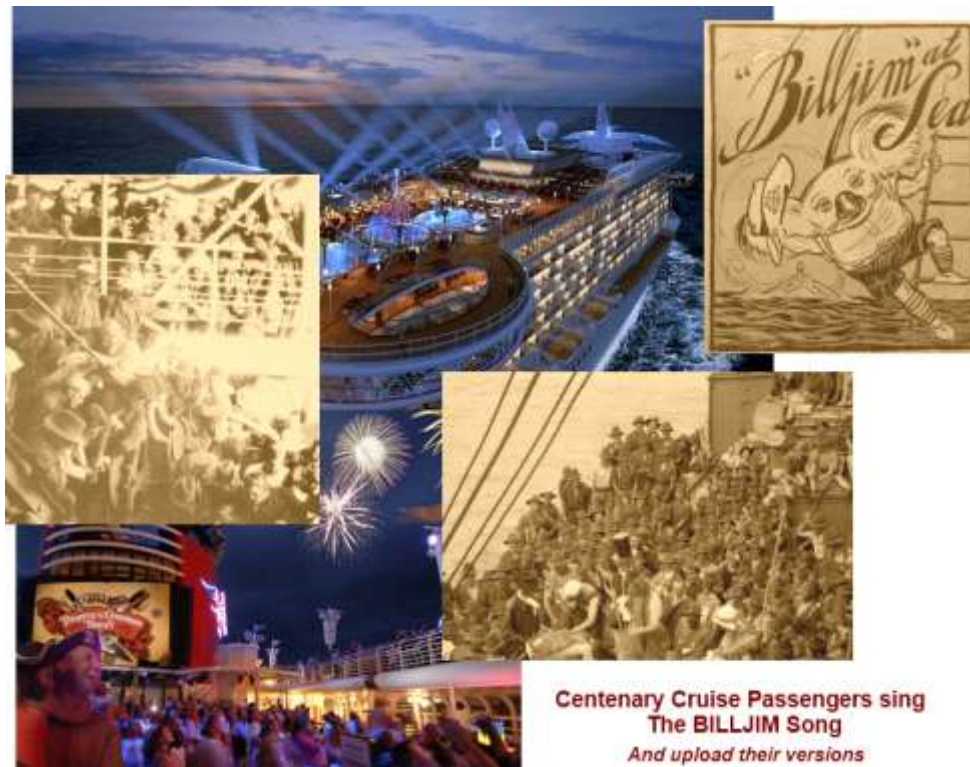
4. Everyone is talking about it - being basically the fair dinkum Anzac Centenary Theme Song (eventually it gets sung by crowds at football and cricket, especially T20 Big Bash Twenty20, like the defacto National Anthem that it is).

5. More and more people [Google](#).

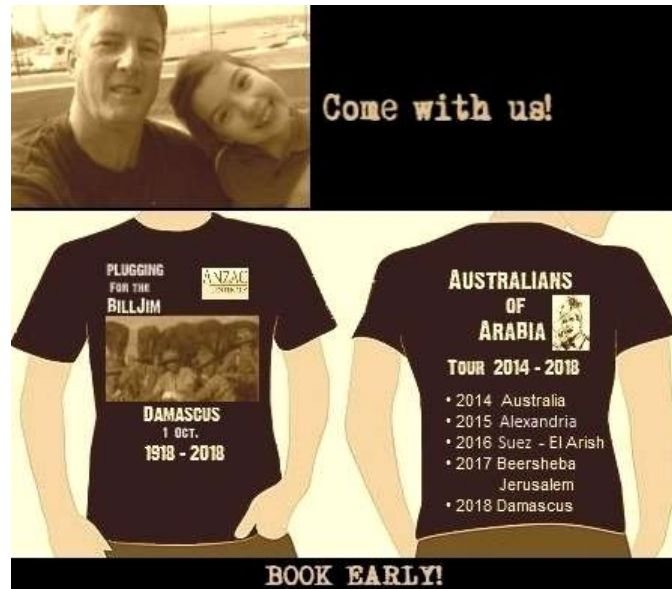
6. They download their favourite version to their iPhones, and...

7. They also find out that your Tour Company is an official BILLJIM plugger.

8. They book with you!



Damascus Commemoration Tour



A special tour could start from Egypt – cross the Suez – up to El Arish – then Beersheba – Jerusalem – arriving Damascus for the big one on 1 October 2018.

It's important to note that American journalist Lowell Thomas was sent to the Western Front to find something to get the Isolationist U.S. public interested in joining the War. He found only the ongoing stalemate and waste of life. Nothing that would sustain a consumer oriented market, so headed across to the Middle East Front, and found epic action that he could sell. Later creating the 'Lawrence of Arabia' myth.

Pincer Strategy: Anzac Centenary Theme Song

So all this becomes a novel way of attracting attention - takes advantage of the Anzac Centenary Board stuffup - headed by former Prime Ministers Hawke and Frazer being careful to recommend that a motif/logo be developed, but they completely **overlooked** that just as important would be a **theme song**.

During the tour / cruise some of the entertainment would involve passengers singing each of the 56 lines – *Karaoke* style – fun to sing because it's set to Beethoven's Egmont Overture and has varying pace with a race to the finish:

From all their contributions we make the special Billjim Song montage promotion video (which also features the Tour Company) for advertising our unique Tour to the Australian public.

So starting with word-of-mouth advertising from the Gallipoli 2015 cruise, hopefully leads to some mainstream media reporting. Major TV networks know we have to have a grassroots theme song, that has the perfect balance of meaningful lyrics (cf. the unfathomable *Advance Australia Fair*) and epic resonance.

Then would come the release of The Billjim Song - App Store / Google Play - for mobile phone downloads and ringtones, and maybe get some radio play.

We would look to establish an appropriate ongoing community project in Damascus, which would also be unveiled 1 October 2018 as part of the official ceremony. Including a special service on the grave of *Plugger* Bill Radburn (killed at 'Damascus door' 29 Sept. 1918) as featured in the videos.

We also emphasize that in the First World War by far the main term of endearment for Australian soldiers was Billjim, not Anzac. That term seems to have been developed

later in the mad scramble to put a spin on Gallipoli to divert attention away from culpability for the debacle itself. (Find it particularly amusing when we have the government restricts who can use the word. We'll just take the original, thank you.)

Of course, the current Youtube videos are only to get a rough idea of the potential, the ones we sell the Tour with would be more snazzy and promote your Tour Company Image – shots of your CEO and/or Tour guides on location, especially to differentiate from the competition as the Tour Company most associated with the defacto Anzac Centenary Theme Song.

If you like the idea, really the best way to start is with the customized promotion video for your Tour Company, which we could start working on immediately.

~~*

14: BILLJIM TIN MUG



You can't beat the classic **BILLJIM TIN MUG**. Not just something you can actually enjoy using everyday, but a family heirloom that can be proudly past down for generations. Maybe you know someone who can help us get them manufactured and into Woolworths and Coles – it would be perfect for funding of our planned Billjim Foundation.

[More BJ Mug Engraving Suggestions](#)

15: EXPLOITS OF THE BILLJIM - 1916 TO 1918

**COMMEMORATING AUSTRALIA'S
ONLY EVER EPOCHAL MILITARY
VICTORY CLIMAXING WITH THE
CONQUEST OF DAMASCUS
1 OCTOBER 1918**



[Exploits of the Billjim – 1916 to 1918](http://youtu.be/Ny2AXVIrdSs) (Youtube)

<http://youtu.be/Ny2AXVIrdSs>

(15m33s, 98.9Mb)

..

[Download Exploits of the Billjim video direct from Internet Archive](#)

16: BACKGROUND

It all started when Pete returned to Australia from living in Japan for most of the 90s. In Japan there is ingrained respect for ancestors. In their Shinto religion and festivals – the annual 'OBon' when everyone returns to their 'furusato' (hometowns) and visit the ancestral graves. Came to realize the importance of respecting origins in society. As a nation, only by knowing your roots, can you build a future. So when got back began researching his family history – one of the oldest continuing families of Sydney East, later great grandfather, James Hogan (1833-1899) was one of the first pioneers into Byron Bay in 1882 .

Then the family expanded their holdings north to the Atherton Tablelands. This was done by the sons, Jack, Jim and Matt. Not surprisingly for the era, they were all fine horsemen. When the Great War broke out Jack volunteered to go half-way round the world to fight for the freedom of other peoples. He barely survived, came back, founded and named El Arish (N.Qld) in honour of his war experiences. A glance at a street directory for El Arish shows that many are named after famous ALH commanders – Chauvel, Rylie, Royston... and just south of these streets is Hogan Road, off the Bruce Highway.

EL ARISH PALESTINE & NTH QLD



El Arish NQld



[More BILLJIM Exploits Background](#)

.~*~*~.

17: EXCLUSIVE PROOF KEITH MURDOCH REALLY DID GET THE BILLJIM OUT OF GALLIPOLI

Keith Murdoch (1885-1952) was Rupert's father.

Keith Murdoch really did get the Billjim out of Gallipoli, so they could conquer the same mob in the Middle East

Does anyone know that it really was Keith Murdoch that got our soldiers out of Gallipoli, and what the "Billjims" (heard of that nickname for the Australian Light Horse?) reunited with their "Walers", left back in Egypt, did next? Probably not, since all the credit went to "Lawrence of Arabia" a movie that doesn't even mention the Australians. And soon we will have more of the same with the WWI 100th Anniversary Hollywood blockbusters.

The '1915 Gallipoli - Keith Murdoch - Prime Minister Asquith Letters

Keith Murdoch's September 23, 1915 letter that got our soldiers out of Gallipoli



Prime Minister Asquith's subsequent Oct. 2, 1915 letter to Major Dawney senior officer of Gen. Hamilton, Gallipoli



Keith Murdoch & Billy Hughes

October 2nd 1915
Gallipoli, Dardanelles
Dear Sir,

I am very glad to hear that you are

renewing the acquaintance of our old friends the

men of the Gallipoli front. I am sure that you will find them as hearty and as ready as ever to do their duty.

Yours faithfully,
H. H. Asquith



Handwritten signature of Keith Murdoch.

Dame Elisabeth Murdoch Support



EXCLUSIVE PROOF

Keith Murdoch really did get
the Billjim out of Gallipoli:

Prime Minister Asquith's letter
to Major Dawnay senior
officer of Gen. Hamilton

10 Downing Street
Whitehall SW
October 2, 1915

My dear Dawnay

Here at last your Bridge debt.

On reflection, I think it better not to
trouble Sir Ian Hamilton with the text
of the Australian letter, of which I
spoke to you.

It is largely composed of gossip and
second-hand statements, and the
antecedents of the writer are not such
to command much confidence.

It may, however, do mischief in Australia,
and there are certain specific points upon
which we shall no doubt ask Sir I. Hamilton
for explanation & comment.

H.H. Asquith

18: DAME ELISABETH MURDOCH SUPPORT LETTERS

CRUDEN FARM
LANGWARRIN 3910
TELEPHONE 9789-1676

15th February 2005

Dear Peter & Tara Hogan,

I do think that history does not always attribute the importance of men and women of the past.

I was interested to hear that you are researching into your family history and that your paternal great grandfather, James Hogan's involvement with research into the displaced deeds of the Australian Light Horse Camel Corp in the Palestine Campaign, 1916-18, in which my uncle Colonel Nowell de Lancey-Forth was Commanding Officer of the 3rd Battalion of the Imperial Camel Corp.

Your monograph Australians of Arabia - and Lawrence must be very interesting and you must have had a lot of fun writing it.

Warmest good wishes
Yours sincerely
Elisabeth Murdoch

My uncle Colonel Nowell de Lancey-Forth was
Commanding Officer of the 3rd Battalion of the
Imperial Camel Corp.

- Dame Elisabeth Murdoch, letter 15/2/05





Singapore Chinese Chamber of Commerce
Est. 1905
Bertan Sze

Hong Kong & Shanghai Banking Corporation
Chow, Kien

Bj Aseah Nih Goh
founded by
Johri Hagan 1919

19: ABOUT THE AUTHORS



Peter and Tara (11 yo) Hogan

The world's foremost proponents when it comes to exposing monumental impostors. The world opened up from [living in Japan](#). As noted in '[Background](#)' that was the respect for [ancestors epiphany](#).

They are also the *Guardians* of '[Civilization Time](#)' and the authors of '[The Hyphen, The Mask & The Daughter](#)' (Susan de Vere, Shakespeare's Daughter – the 400th Anniversary of her 'First Folio' is looming in 2023).

The Hogans were pioneers of Byron Bay and of course El Arish NQld, and are one of the oldest continuing families of Sydney's East.

The Billjim Song Companion eBook
PO Box 1
Potts Point NSW 1335
billjim1plugs42@gmail.com
<http://billjim1plugs42.com>

An aerial photograph of the Hogana property in Randwick, NSW. The main building is a large, light-colored, two-story structure with a gabled roof and a central entrance. It is surrounded by a dark fence. The property is situated on a hillside, with other houses visible in the background. The streets shown are Pitt St, Alison Rd, and St Marks Rd. The number 235 is visible on the property. The text "The Hogana 235 Alison Road Randwick ('Avondale') St Marks Rd" is overlaid on the image.



More 'unearthing' works from same authors



From Tablets to Papyrus to Paper back to Tablets :)



SUSAN DE VERE - SHAKESPEARE'S DAUGHTER

The woman who gave us the First Folio



20: CAREERS / HOME UNIVERSITY

For those students that don't want to follow the sheep, after 20+ years of education, come out of university, and your profession is no longer viable, made obsolete by technology. In any event can you do it, week-in and week-out for 50+ plus years, is it interesting enough. And when it's all over, will anyone know you even existed?

Now, for those that get in early in the development stages and hitch their wagon to BILLJIM1PLUGS42 well, it has potential to march on way beyond the ANZAC Centenary – so multifaceted, every kind of media, the national multicultural video montage production, marketing, travel... it's a way to ride the coattails of civilization time into immortality.

And what prestige for the one that becomes the Billjim Home University.

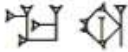


21. SCHOOL EXERCISES

Why is your BFF special and what is 'Mateship' in your ancestral languages?

BILLJIM 1PLUGS42

What is 'Mateship' in your language?

Sumerian 

Turkish Yoldaş

Arabic رفيق Rafiq

Hindi साहचर्य sahachary

Russian товарищ, tovarishch

Chinese 同志

German Kamerad and Kameradin for females

Arabic رفيق Rafiq

French camarade

Greek σύντροφος/συντρόφισσα
syntrophos/syntrophissa (male/female)

Spanish compañero

Swahili ndugu / dada (male/female)

Additions and corrections welcome

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